

PHOTOJOURNALISM: THE PROFESSIONAL APPROACH

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BY

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*Submitted in partial compliance with the requirements for
the National Diploma in Photography at the Technikon O.F.S.;
Faculty of Art and Design.*

November 1993

FOREWORD

Photojournalists report with a camera. Their job is to search out the news and report it in a visual form.

Today's news photographers must combine the skills of an investigative reporter and determination of a beat reporter with the flair of a feature writer.

In a visual age, photojournalism hold the key to communicating the news on the printed page.

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INTRODUCTION

Photojournalism is - making photographic stories out of events and their impact on people.

First; you have to carry a camera. Second; go where the action is. The great news pictures were taken by people who made it their business to be where things were happening.

Third; try to turn single pictures into multipicture stories and to anticipate events in order to build up such stories. Fourth; be critical of the results; applying the standards of the editor or advertising man who buys pictures.

The photographer who does these things will be practising photojournalism; whether he realizes it or not.

HISTORY OF PICTURES IN PRINT

We take photographic reporting for granted today. When a war breaks out, men land on the moon, a king is crowned or a football championship won, we expect to see pictures of the event in the next newspaper or magazine that we buy.

The beginnings of photojournalism can be seen in the drawings and cartoons that occasionally appeared in the drab 18th Century press. Benjamin Franklin, when he was publishing the Pennsylvania Gazette in the 1750s; printed a woodcut of a snake chopped into many pieces over the caption, "Join, or die".

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND EDITION KENNETH KOBRE p 28).

What is very likely the first specimen of the modern news picture appeared in *THE ILLUSTRATED LONDON NEWS* in 1842, the year of its founding.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND EDITION KENNETH KOBRE, p 36).

Prophetically, in view of the nature of so many, of the news pictures that have followed it, it showed an act of violence - a would-be assassin firing a pistol at Queen Victoria. Although daguerreotypes had then

been known for a few years, there was no camera that could possibly have caught the action.

Picture Journalism faced other obstacles; among them the problem of how to get the picture into the printed page. Woodcuts were the standard means of reproduction both in England and the United States, where *FRANK LESLIE'S ILLUSTRATED NEWSPAPER AND HARPER'S WEEKLY* got into the business in the 1850's.

(PHOTOJOURNALISM MAKING PICTURES FOR PUBLICATION SECOND EDITION, PHILIP C GERACI, p 24).

When the camera came into widespread use in the 1840's photographs did not revolutionize picture journalism - far from it. The engraving and printing processes of the time could not reproduce a photograph on ordinary paper, alongside ordinary type, on an ordinary press. Only the full tones of the photograph, the solid blacks and blank whites could be rendered. The intermediate shades of grey - called halftones - could not be reproduced. Consequently, photographs had to be converted into drawings and then into woodcuts before they could appear as news pictures.

A number of innovations that really got photojournalism moving. In the closing years of the 19th Century there came into common use better portable cameras and easier - to - handle plates, as

well as roll film *BLITZLICHT PULVER* - a mixture of Magnesium powder, potassium chlorate and antimony sulphide that gave a brilliant flash of light when ignited - was invented in Germany, and was soon being used to make pictures at night or in dim interiors.

(PHOTOJOURNALISM MAKING PICTURES FOR PUBLICATION
SECOND EDITION, PHILIP C GERACI, p 28).

But what mattered most was the perfection of nine means of reproducing photographs on the printed page directly, without having to enlist an artist to convert them into woodcuts.

Inventors had been working on such a technique for years. Their aim was to find some way of reproducing on newsprint the grays - or halftones - of photographic images. The solution was to use a ruled glass screen to break up the image into myriads of dots, some tiny, some large.

On January 21, 1897 *THE NEW YORK TRIBUNE* published the first halftone reproduction to appear in a mass circulation daily paper; it was a rather dull photograph of *THOMAS C PLATT* a New Yorker who had just been elected to the United State Senate.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND
EDITION KENNETH KOBRE, p 43).

For the first time, a mass audience was seeing pictures that carried the convincing sense of realism unique to Photography, no artist or engraver was acting as a middleman between the readers and the facts recorded by the camera.

Actual views of the great events of the day became regular front-page fare. When the *TITANIC* sank in 1912, the papers were filled with halftones showing the passengers who has been aboard and the rescue efforts that took place in the freezing north Atlantic. Magazines soon had swarms of photographers circling the globe to bring back for stay-at-home pictures of exotic lands and cultures.

The year 1919 saw the appearance in New York of a paper with a word-and picture tabloidformat, *THE ILLUSTRATED DAILY NEWS*.

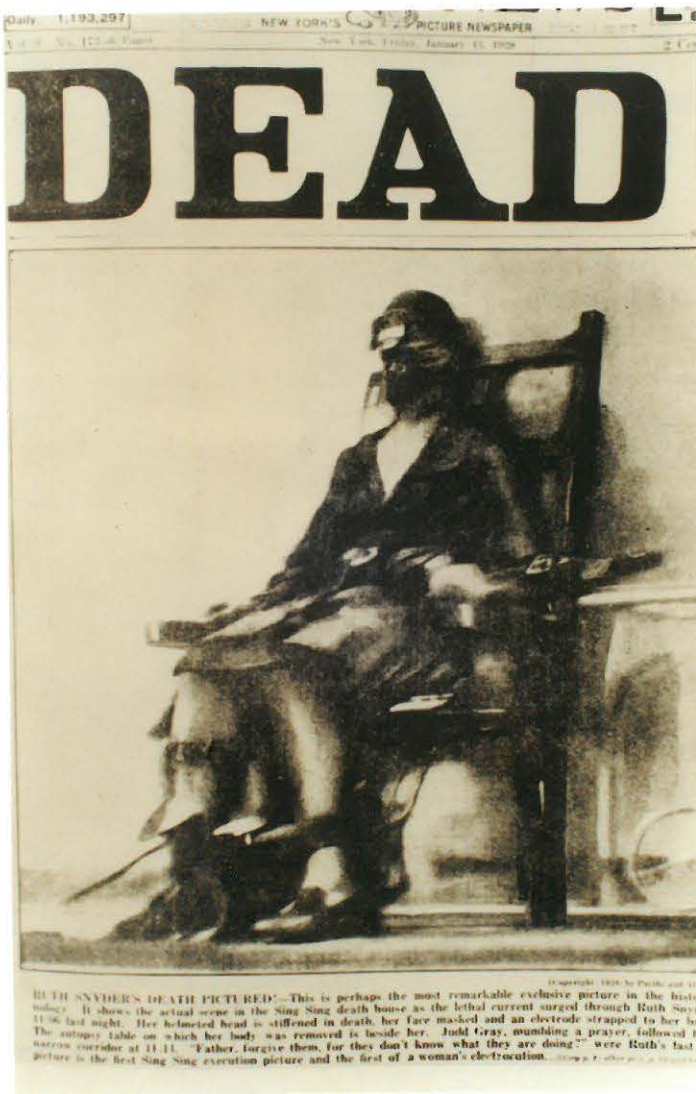
(THE CONTEST OF MEANING. CRITICAL HISTORIES OF PHOTOGRAPHY RICHARD BOLTON p 35.)

But for sheer sensationalism, it paled beside another tabloid of the 20's, *THE NEW YORK EVENING GRAPHIC*, which carried the themes of sex and violence about as far as they could go.

(THE CONTEST OF MEANING. CRITICAL HISTORIES OF PHOTOGRAPHY RICHARD BOLTON, p 37).

The *GRAPHIC'S* main contribution to photojournalistic history was the composograph - a fake picture made by pasting several photographs together.

(THE CONTEST OF MEANING, CRITICAL HISTORIES OF PHOTOGRAPHY RICHARD BOLTON, p 41).



In their sensationalistic heydays, the tabloids would do just about anything to get a genuine shocker of a photograph. A case in point is the *NEW YORK DAILY NEWS* photograph of Ruth Snyder dying in the electric chair.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND EDITION, KENNETH KOBRE p 66).

Mrs. Snyder who was convicted of murdering her husband in a thunderously publicized "love-triangle" trial, was sentenced to be electrocuted in Sing Prison, New York. Although pictures of people being executed were prohibited - not by law, but by custom and the warden's directive - the management of the News decided to photograph the event. Getting a man on the scene was not difficult. Pencil reporters are invited to execution, camera reporters, however, are not. Tom Howard of the *CHICAGO TRIBUNE* was hired to do the job. Howard was brought to New York a month ahead of time and installed in a hotel room, where he whiled away his time practising sneak shots with a miniature camera.

When Mrs. Snyders was killed by temporarily being incorporated into a 2,200 volt circuit Howard lifted his trousers leg and exposed the plate. If the picture seems a trifle blurry, it is not because Howard flinched, not at all. It is because he cooly

exposed the plate three times, for a total of about five seconds, to catch Mrs Snyders attitude as the current was applied, cut off and reapplied.

CHAPTER TWO

MODERN PHOTOJOURNALISM

The major trend in publishing today is towards the use of more "art" and fewer words. For one thing, pictures are cheaper.

But economics are not the only reason for the ascendancy of photographs and other forms of art in modern publications. Photographs and drawings can communicate more quickly than words.

Today's reader is well informed and intelligent. Some of the "razzle dazzle" speed of the computer seems to have rubbed off. Television, itself a well-refined form of instant communicator, has trained us to assimilate facts instantly.

No longer can stories be written first and illustrated later - the total process of imparting a body of information to a recipient must be thoroughly researched before the first word has been typed.

On the technical side, much progress has been made in the past half century. Electronics has provided

built-in the camera circuits which measure light and guarantee flawless exposure.

Space-age advances have provided earthbound viewers with astonishingly sharp and vivid images from subject areas as remote as the moon.

Photography, like the rest of modern technology, seems to have come of age, and we with it.

THE CAMERA AS COMMUNICATOR

Exactly what is Photography? Webster defines it as "the art or process of producing images on sensitized surfaces by the action of light".

(THE CRITICAL IMAGE, CAROL SQUIERS p 76).

It is from the Greek "photos", meaning light and "graphos", meaning writing. Thus "writing with light".

(THE CRITICAL IMAGE, CAROL SQUIERS, p 77).

How appropriate that even its root implies that photography should be used to communicate. In other words, photography is the making, by an optical chemical process, with tools especially designed for the purpose, of visual reproductions, in miniature, of scenes which pass before the eye.

But there is more to photography than that.

CHAPTER THREE

TECHNIQUES OF PERSUASION

Persuasion starts with film itself. The coarseness or fineness of the grain structure of the emulsion can have a strong effect on the mood of the picture.

This mood can be intensified by the way the film is developed, and intensified again by the amount the final print is enlarged.

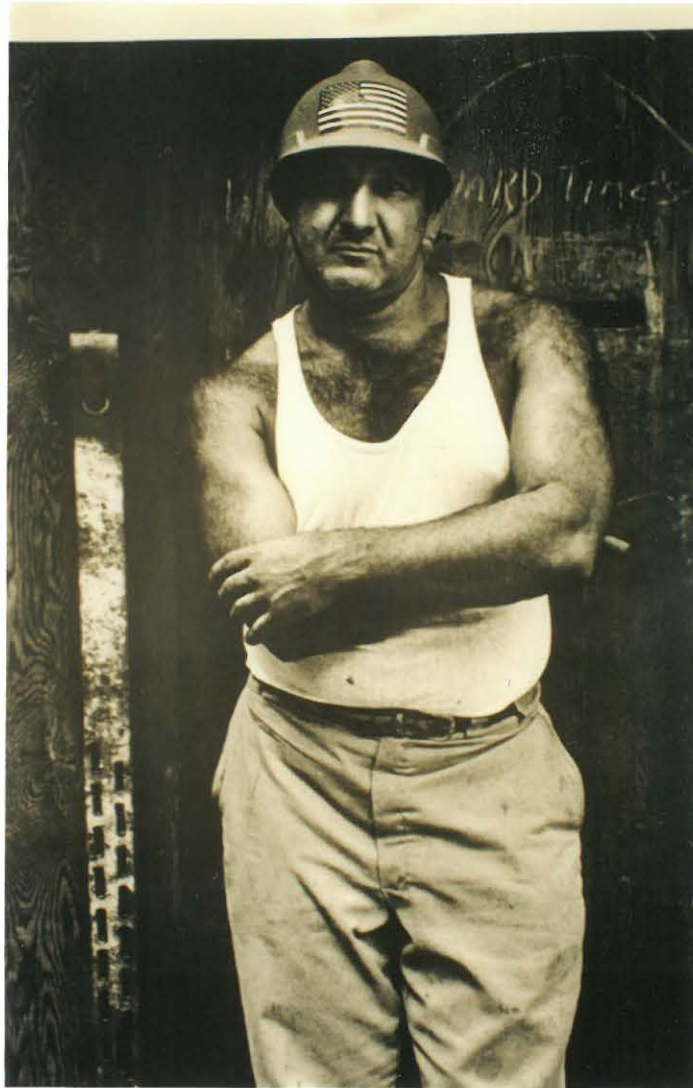


PHOTO A

This picture was made with a Nikon F, a 50mm lens and fast film. The coarse grain accentuates the dark shadows under the workman's helmet, out of which peer lowering, menacing eyes. It also makes him look unshaven and calls attention to the hair on his chest and arms. These elements have been further accented by the use of a contrasty, fast developer and by enlargement of the original about seven times the size of the negative.

(PHOTOJOURNALISM TIME LIFE INTERNATIONAL; EDITORS OF TIME LIFE BOOKS, p. 98-99).



PHOTO B.

For a softer result, Milito uses a Burke and James 415 view camera & 150 mm lens and a film only about half as fast as that used for the picture above. The enlargement was moderate - twice negative size - retaining middle-gray tones and delicate detail. The immediate impression that this picture gives is far less menacing than that of the picture above. Despite the fact that the pose - with its forward thrust leg and emphasis on bulging arm muscles - is more aggressive.

(PHOTOJOURNALISM TIME LIFE INTERNATIONAL; EDITORS OF TIME LIFE BOOKS, p. 98-99.

A. MAKING A POINT WITH LIGHT

Nothing affects the meaning of a picture more than lighting. Here are two pictures made by Yale Joel of the actor director Howard Da Silva.

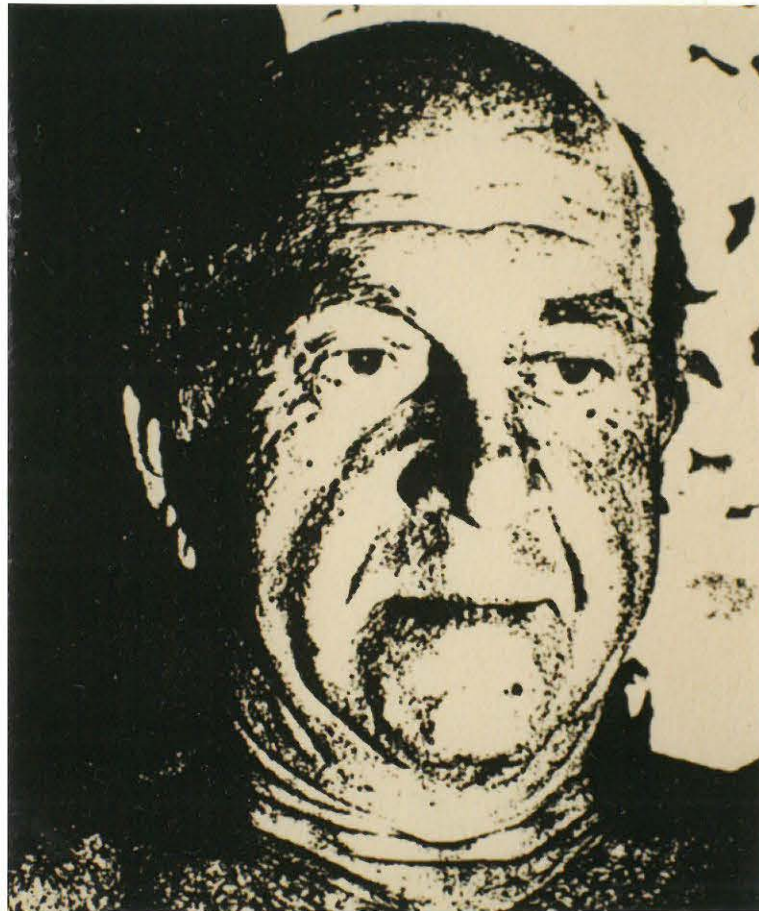


PHOTO C

Using a Nikon F and a 85mm lens, Yale Joel strengthened the effect he was after with his strobe unit by keeping it low - at the eye level of the subject. Such a low-angled lightsource creates unfamiliar shadows for viewers accustomed to looking at faces, in light that comes from overhead. Here Da Silva appears to be gazing into the flickering light of a fire illusion that is enhanced by the shadow of his head rising up on the wall behind him.

(PHOTOJOURNALISM TIME LIFE INTERNATIONAL; EDITORS OF TIME - LIFE BOOKS p 100 - 101.

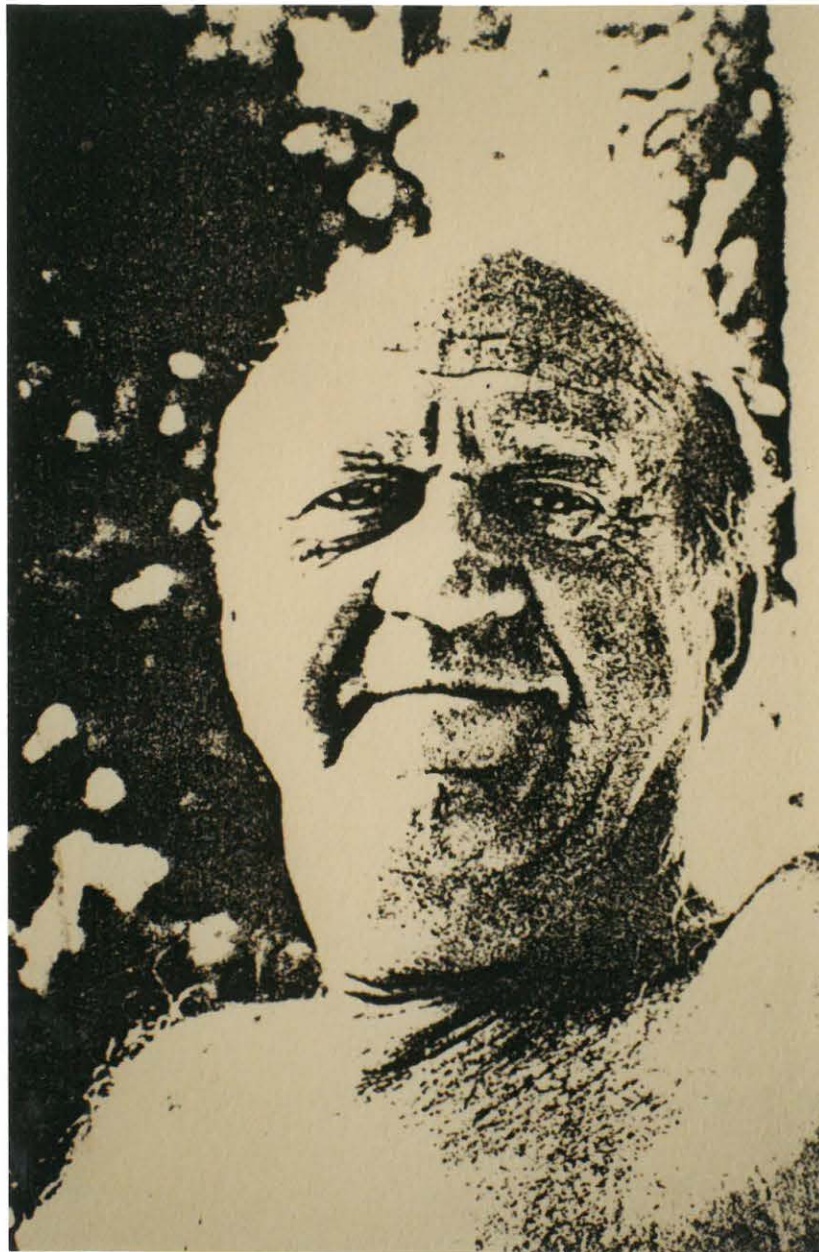


PHOTO D

Outdoors, with the same camera and lens, Joel chose the more diffuse natural light of midafternoon for a shot of an easygoing Da Silva. He also lowered his camera position - to about the level of Da Silva's adam apple. This change in angle accentuates the effect Joel wanted. Mouth and jaw become more prominent, and Da Silva now can look downwards slightly to give his gaze its amiable quality.

COLOUR YES OR NO

Colour is so weighted with meaning that even slight alterations - attained by the use of filters or by deliberately overexposing or underexposing can change the point of a picture.

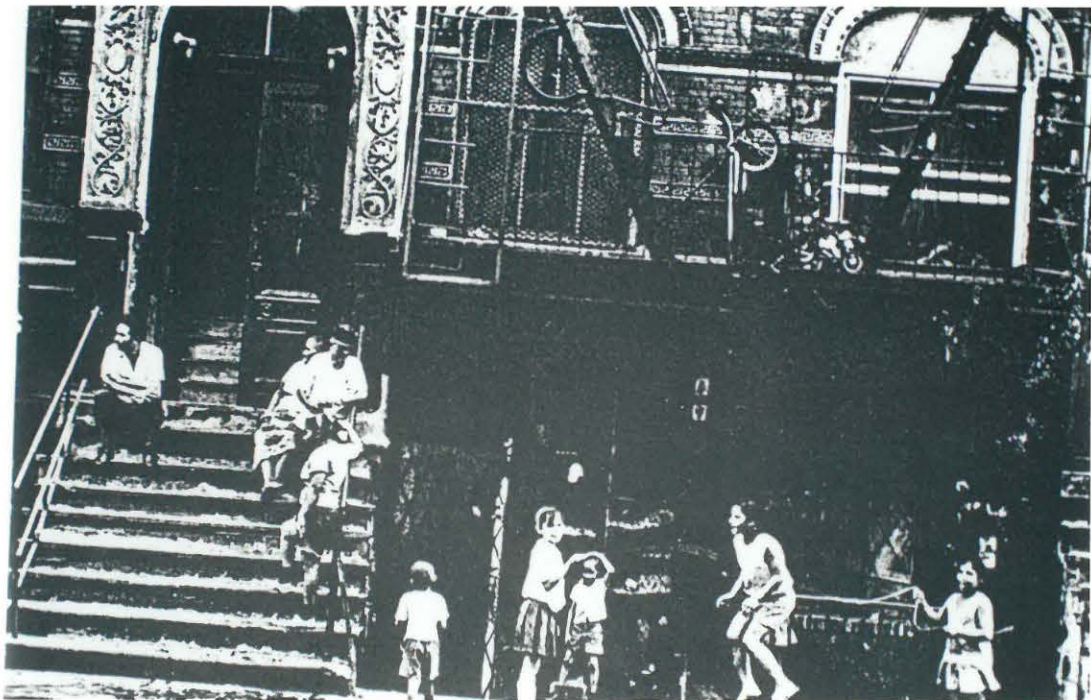


PHOTO E

Shot with a Nikon F and its normal 50mm lens, Marcia Keegan's black-and-white scene is depressing. What hits the viewer is the dirty street, the littered steps, the decaying buildings, the anonymous people resigned sitting. The one lively note, the rope-jumping girls, is almost lost in the general tawdriness of the scene.



PHOTO F

Colour warms up the whole scene instantly. A pillar of deep, rich red glows in the center of the picture, and the buildings take on warm shades of blue and green. The people, no longer apathetic, have sprung to life against that coloured background by adding several small flickering notes of colour themselves.

INTERPRETING WITH SHUTTER SPEED

By changing shutter speed to control the appearance of motion, the photographer can produce widely different interpretations of a single event.



PHOTO G

Using a 200 mm lens on his Nikon F to get in close, Michael Semak succeeds in drawing the viewer right into the procession. He sees one girl so clearly, learns so much about what her costume is made of, that the viewer himself become a parader.



PHOTO H

With the same lens, but stopped down to F16 to take a 1/8 second exposure, Semak completely depersonalizes the scene. Here he speaks of parades in general - anonymous figures whirling past. The viewer can see right through them, a comment on the transitoriness of all parades.

EXPLOITING CAMERA ANGLE

Robert Walch demonstrates how to alter mood and message by a change in camera angle with a pair of pictures of a young couple he encountered in a New Mexico state park.

They were headed west, hoping to make a living as travelling musicians - but with no bookings or experience.



PHOTO I

Walch shot this picture with a Leica M3 and a 35mm wide-angle lens. This lens allowed him to keep fairly close to his subjects and still get them and their bus within his picture frame. The wide angle further strengthens the effect that Walch was seeking by making the bus appear to be small in comparison to its owners.

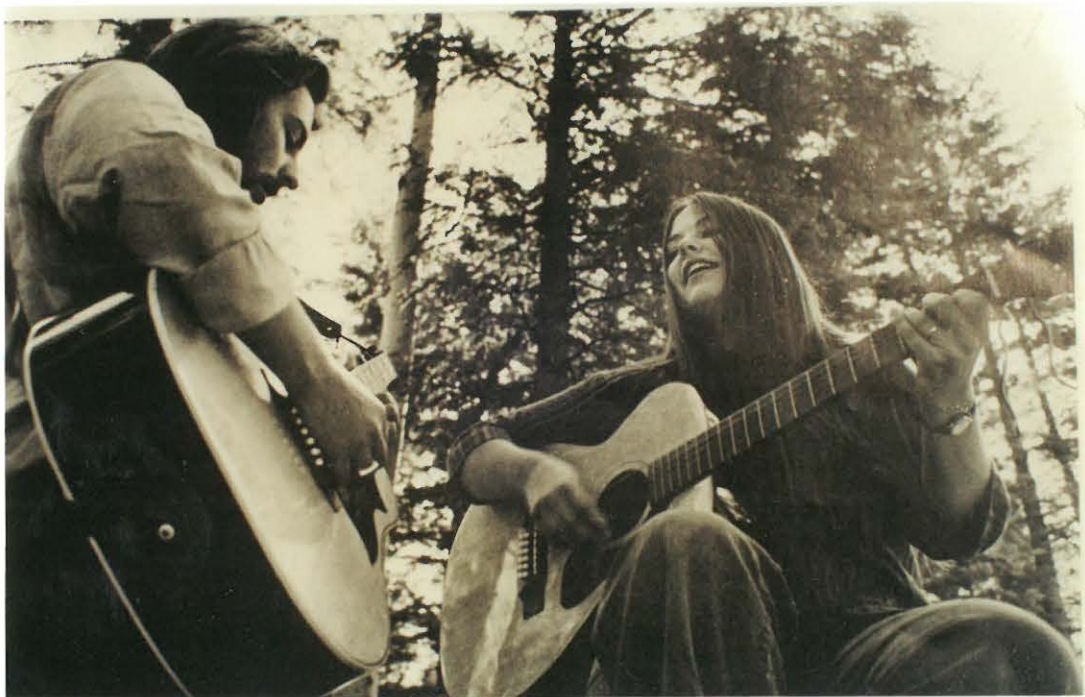


PHOTO J

Using the same 35mm lens, Walch this time makes a horizontal shot, moving in at a low angle until the two guitars spread completely across this picture frame. The emphasis on music - on performance - is intensified by the way in which the wide-angle lens succeeds in bringing up the size of the player's hand.

THE RIGHT LENS

Once again change a single variable and the point of the picture changes. Here there has been a lens change - nothing else. The event was a dinner honouring former Democratic mayors of Westbrook, Maine.



PHOTO K

Tim Kantor used a Nikon F and a 24mm lens to give him the extreme depth of field he needed to keep both Senator Muskie and a pair of admirers in relatively sharp focus in this picture. Kantor elected to stand only six feet away from Muskie, if he had been further away the wide angle of his lens would have made the Senator appear too small.

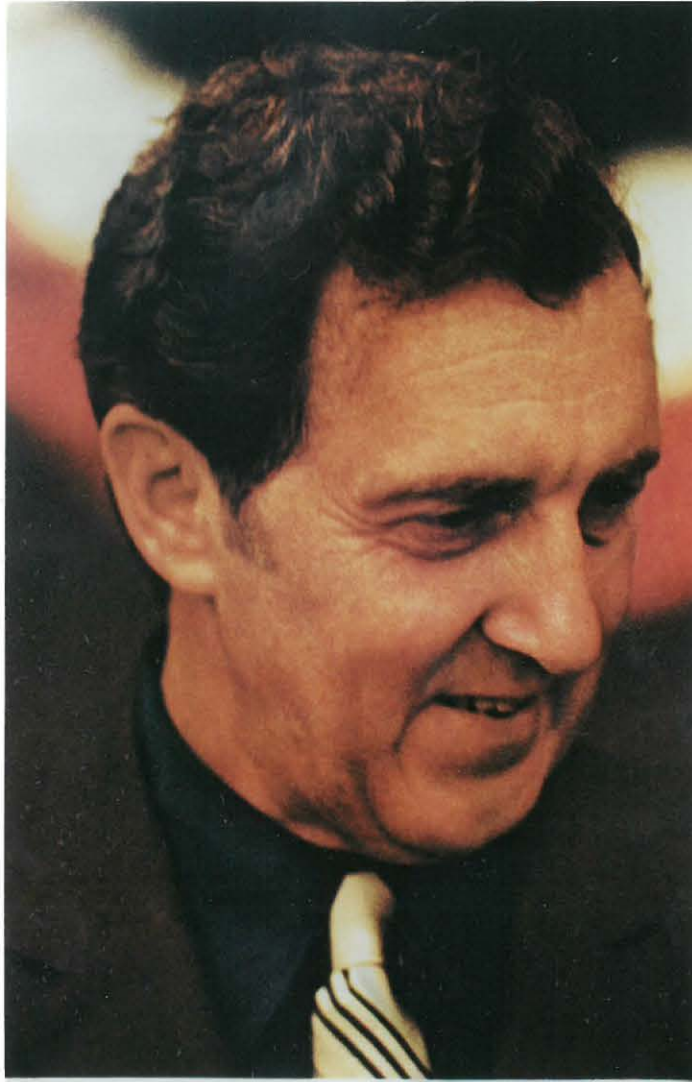


PHOTO L

Still standing six feet from his subject, but switching to a 105mm lens, Kantor fills his frame with Muskie's face for a close-up of the Senator. The shallow depth of field provided by this lens blurs everything else, and this concentrates on the Senator's personality rather than on the political flavour of the evening.

CHANGING EMPHASIS BY CHANGING CAMERA POSITION.

Another public gathering in another church, this time in the first Methodist Church of Keyser, West Virginia, where the Women's Club has invited Prosecuting Attorney Byron Athey to speak to its members on the drug problem.



PHOTO M

For his first picture Kuykendall took up a position at the back of the room. By strongly emphasizing the heads of the audience, he has driven home the point that this is a crowded meeting, and that those present are listening with close attention to the speaker.



PHOTO N

For his second picture, Kuykendall moved around to the side of the room. The point of emphasis is no longer people but empty chairs. With this change, the speaker instead of being a man easily holding a large audience, becomes one who has trouble holding a small one.

DOCTORING IN THE DARKROOM

Much can be done in the darkroom to make a persuasive picture out of a negative that has its obvious virtues but equally obvious drawbacks.



PHOTO O

A print made from Snyder's original catch-as-catch can shot reveals an awkward door in one corner of the picture and a deadly white background. It also gives Miss Joplin a very rough complexion.



PHOTO P

Snyders got rich of these drawbacks and at the same time created a dramatic "onstage" picture by print manipulation. His first step in the darkroom was to soften Miss Joplin's complexion by putting a double thickness of nylon stocking over his enlarger lens to diffuse the image it projected. He then burned in and darkened the objectionable background of his print by lengthening the exposure, meanwhile holding his hand over the centre so that the image of Miss Joplin's face would not be affected. As a result she is framed in brightness - an artificial spotlight that puts her onstage.

MANIPULATING THE TRUTH OF CROPPING

Cropping can greatly strengthen a photograph by focusing attention on its main point through the elimination of distracting, ugly or irrelevant details.



PHOTO Q

This is the full print of a snapshot made of Army Secretary Stevens standing with Private G Dawid Schine, a former McCarthy aide, and two other men. McCarthy, trying to make it seem that Stevens was attempting to be friendly with Schine, had the other men cropped out.



PHOTO R

Cropped as shown at right, it now does appear that Stevens is solicitous of Schine and eager to be seen with him. Luckily Steven's counsel Joseph Welch got hold of the original picture and was able to expose the fraud - which ultimately helped destroy the Senator.

FINDING THE TELLING MOMENT

Nobody can teach the photographer when to trip his shutter. This he must learn by himself through long practice and through the recollection of many missed opportunities.



PHOTO 8

Eisenstaedt's contact sheet records one unproductive shot after another of an obviously bored Winston Churchill - frame 24 shows him beginning to drowse.

The roll of film was almost used up before Eisenstaedt's patience and alertness paid off - the rally picked up, Churchill made a characteristic gesture and Eisenstaedt obtained a shot his magazine could use.



PHOTO T

Here is a blowup of the successful frame 15. Since Eisenstaedt was not allowed to approach close, he chose a 90 mm lens to fill the picture frame of his Leica, and came up with a fine news shot of a rugged old campaigner making the celebrated gesture that was his hallmark.

CHAPTER FOUR

WHERE TO FIND NEWS.

LOOKING FOR SCOOPS

A. LUCK

Luck can't be learned, but if luck is not accompanied by good technique and the sense of what to do with the exposed film once it's been shot, then the photographer won't be able to turn an accident into frontpage news-making picture.

B. SCANNER RADIO SIGNALS FIRES AND ACCIDENTS

Only rarely will you stumble over a big breaking news story. "Anticipating spot news is like trying to predict, where lightning will strike" says Robert Bowden of the *ST. PETERSBURG (FLA.) TIMES*.

How does a news photographer know when a story is breaking? One way is to monitor the emergency band radio frequencies for a tip-off on a major spot news break.

Most newspaper photographers monitor the police band because cops are usually the first ones called to a murder, robbery, or accident. You can find the exact frequency by asking your local police department or by obtaining from a local radio store a directory that list all emergency frequencies in the region.

C. NEWS RADIO GOOD IN PINCH

What else do photographers use to keep in touch with the news pulse of the city, especially when they can't afford a monitor?

One alternative is an all-news radio station or a station that specializes in frequent news or updated news reports. A station with an all-news format interrupts any on-going programming immediately if an emergency arises. These stations monitor several scanner channels, including the fire and police departments, and will announce over the air any time a major fire alarm or multicar accident occurs.

D. TIPS HELP

Newspapers often get leads on top news stories when people call the city desk with tips. Some newspapers, in fact, offer monetary rewards for tips. The city desk sizes up the event.

Then, if the decision is yes, the city editor or an assistant may send out a reporter and photographer.

E. BEAT REPORTER KNOWS THE TERRITORY

Most newspapers assign reporters to cover a certain beat: city hall, hospitals, police headquarters. Beat reporters keep up with the news and events in their speciality, consequently, these reporters know when to expect a major story to break.

The city hall beat reporter may call in to the city desk and say: "The mayor is greeting some astronauts today. It will be worth a good picture". The editor agrees and assigns a photographer.

F. MAKING CONTACTS.

Michael Meinhardt of the *DAILY HERALD* in Wheaton has developed his own system of finding out about

spot news as it happens.

Using a system of pagers, two-way radios, cellular phones and a network of sources and contacts he stays abreast of news as it breaks in the Chicago and suburban-Chicago area.

Firefighters, police officers, dispatchers, and even air traffic controllers at surrounding airports notify Meinhardt of news events via a voice message pager that he carries twenty-four hours a day.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND EDITION KENNETH KOBRE p 209).

He has befriended these contacts at other news events, where he introduced himself, left a business card and followed up by giving them photographs of themselves at word.

G. PR OFFICE IS THERE TO AID YOU

If you want to know the whereabouts of the mayor practically every minute of the day just consult the schedule. The mayor's personal or press secretary arranges the itinerary weeks in advance.

Mayors, Congressional representatives, senators and the president of the United States have carefully planned schedules available through their press officers.

H. PAPER PRINTS SCHEDULES

Another source of upcoming news events comes daily to your doorstep rolled and held with a

rubber band. The daily paper carries birth, wedding and death announcements. The paper prints schedules of local theatres, sports events, parades and festivals.

When the circus arrives in your town the paper will list the time and place of the Big Top Show.

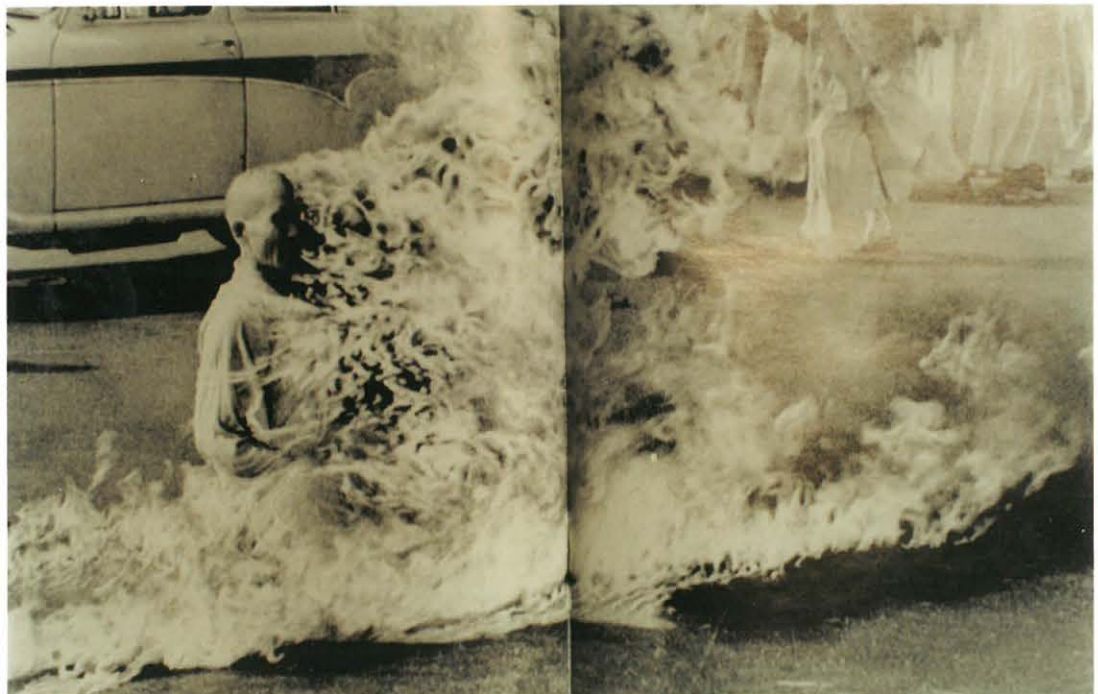
I. TRADE MAGAZINES SUPPLY UNUSUAL LEADS

For more unusual activities check special interest newspapers and magazines. Dog and cat lovers, cyclists, plumbers, mental health professionals and environmental groups all publish magazines and newsletters that announce special events.

CHAPTER FIVE

EYE WITNESS

The pictures that made news:



A.

1965. Burning monk: should the photographer have stopped it?

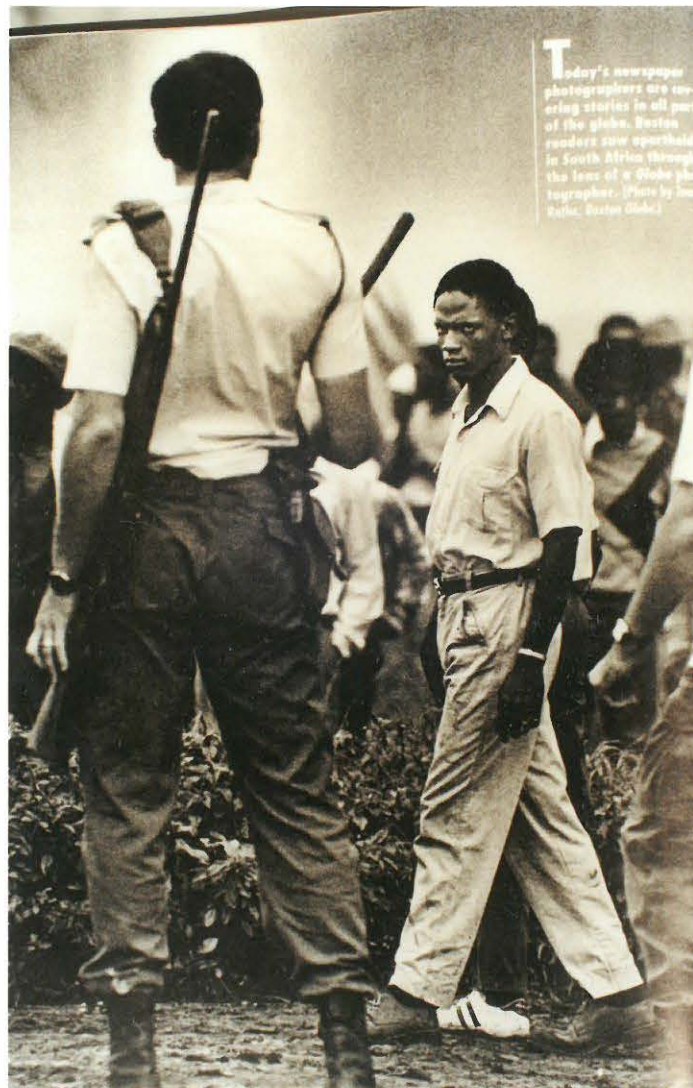
To protest the South Vietnamese government in 1963, a monk set himself afire after notifying the press. Should the photographer have tried to stop the monk from committing suicide?

Peter Arnett who photographed the Buddhist monk ablaze, beat off the Vietnamese secret police trying to take his camera and sent his photograph round the world, later reflected: *"I should have prevented the immolation by rushing at him and hicking the gasoline away. As a human being I wanted to, as reported I couldn't".*

(EYE WITNESS 2, HAROLD EVANS p 120)

B.

APARTHEID



Today's newspaper photographers are covering stories in all parts of the globe. Boston readers saw apartheid in South Africa through the lens of a Globe photographer. Photo by Joanne Rathe.



Brigadier General Nguyen Ngoc Loan - police chief of Saigon assassinates a Viet Cong suspect. Because the South Vietnamese was U.S. allies, this picture disturbed the American public and helped change sentiment about U.S. involvement in Vietnam.

Eddie Adams won a Pulitzer Prize for a shocking photo of a South Vietnamese colonel executing a suspected Viet Cong on a Saigon Street. The overwhelming message of the picture, however, spoke of the cruelty of the South Vietnamese officer .

PHOTO C



Josh McCary, 4, holds his father, John, by the leg as the elder McCrary prepares to leave El Dorado, Kan, for the Persian Gulf as part of Operation Desert Shield. (Photo taken by Jeff Tuttle.)



Unaware of a hound's activity, the Rev. Jim Tubbs prepares to bless the dogs for the opening of fox-hunting season (Photo taken by Fritz Hoffmann).

CHAPTER SIX

PHOTOJOURNALISM



This fire escape collapsed during a fire, plunging a woman to her death, the child miraculously survived. After the picture ran on hundreds of front pages around the country, telephone calls and letters deluged newspapers, charging sensationalism, invasion of privacy insensitivity and tasteless display of human tragedy - all to sell newspapers. Would you have printed this picture? (THE BEST OF PHOTOJOURNALISM; NATIONAL PRESS PHOTOGRAPHERS ASS. AND UNIVERSITY OF MISSOURI SCHOOL OF JOURNALISM, p 150-153).

PHOTO ETHICS

Almost every day, photojournalists face decisions of morality - raging from removing a distracting item from a photograph to taking a gruesome picture at a murder site.

But a looming deadline or the logistical challenge of a six-site assignment sheet can pressure the photographer into making snap judgments about even the most morally delicate situations.

Forman's photo of the falling woman and child won a Pulitzer Prize and contributed to a change in fire safety laws in Boston. Forman's editor, Sam Bornstein, said "Without the picture, the wordstory would have been page 16" Only pictures of this magnitude would have resulted in something being done by the safety agencies".

(CAMERA CULTURE, HALLA BELOFF p 306).

FOUNDATIONS OF ETHICAL DECISION-MAKING

Many photographers, whether they realize it or not, turn to an established ethical framework to try to guide their decisions.

A. UTILITARIAN

That framework includes the "utilitarian" principle defined by ethicists. Here the overriding consideration is "the greatest good for the greatest number of people".

The utilitarian position recognizes that photojournalism provides information critical to a

democratic society. Photography might show the horrors of war, the tragedy of an accident, or the hardship of poverty. Therefore, it is right to take and publish pictures. Without information, in general, and pictures specifically, voters cannot make informed decisions. Seeing accident pictures, for example, might cause voters to pass laws requiring air bags in every car.

B. ABSOLUTIST

However, the utilitarian principle of "the greatest good..." bumps up against a competing ethical principle that says "Individuals have certain rights..." amongst them, the right to privacy. These rights are absolute and inviolable regardless of the benefits to society. Taking a picture of the distraught parents of a drowned child and then publishing it might cause others to be more cautious, but invading the privacy of their grief - regardless of the benefits - is not acceptable, according to the absolute rights argument.

C. "THE GOLDEN RULE"

Another of the ethical cornerstones is the Judeo/Christian rule. "Do unto others as you would have them do unto you". This rule, too - sometimes conflicts both with professional standards and with actions that might benefit a democratic society in need of information.

In the last example, if you put yourself in the place of the grieving parent, you might not want your picture taken. On the other hand, if you are trying to save children from drowning in the future and think that running the picture might caution parents or

affect funding for extra lifeguards, your might run the photo anyway.

PROFESSIONAL vs GOOD SAMARITAN

When should the photographer act as a professional photojournalist, and when should the camera person act as a responsible citizen? What happens when the roles conflict?

Consider these scenarios.

You are driving along the street and see a man running out of a pawn shop carrying a television set under his arm with the proprietor in hot pursuit. Do you try to stop the thief with the intent of holding him for the police, or do you take a picture of the whole scene as the criminal escapes around the corner?

Later in the day, you see an accident by the side of the road. A child, stuck behind the car's dashboard, cries inconsolably. Do you take the little girl's picture or sit and comfort her?

The photojournalist has a role in society just as a doctor or lawyer has. That role is to inform the public. Information allows this country's citizens to make intelligent decisions. By actually seeing what is going on - including a thief in the act of stealing a television set, terrorists planting a bomb, a person committing suicide, or even the agony of a child caught in a car wreck - citizens can perhaps learn enough - or be moved enough - to prevent such things from happening to others in the future. Information can lead to changes in public policy,

laws, funding or perhaps just improved behaviour. A photographer's job is to record the news, not to prevent it or to change it. Like an anthropologist observing a foreign culture, the photojournalist should look, record but not disturb what is going on.

The Good Samaritan argument is absolutist: a photojournalist is first and foremost a human being.

A photojournalist's primary responsibility is to the human being needing immediate help. Journalism comes second. No one can measure the ultimate good of a photo will do later, but you can see the immediate needs of the present.

Joe Fudge of the Newport News had not problem making the ethical choice between being Good Samaritan and professional photojournalist when he saw smoke pouring from a third floor roof.

First asking the newspaper office via two-way radio to notify the fire department, Fudge then charges in the burning house and alerted residents that their attic was ablaze. "I went into the house and found three people sitting around eating. They didn't know that a fire was burning off the top of their house. The woman said: "Oh, my God, my husband is asleep in the third-floor bedroom". By this time, the flames were coming through the ceiling of the third floor. We went up and woke him up. Then all of us escaped."

(CAMERA CULTURE; HALLA BELOFF, p 323 -326).

When Fudge jumped out of his car after spotting the fire, he did not take in his cameras. Later, he returned for his equipment for a picture of the dad saving the family's dog. Rather than photograph the burning house, Fudge decided to save lives first.



Before taking pictures of the burning house, the photographer, acting as a Good Samaritan warned the residents inside that their attic was ablaze. Only later did the photographer snap this shot of the family leaving the house and carrying their dog. (Photo by Joe Fudge, Newport News / Daily Press).

CHAPTER SEVEN

THE LAW

PRIVACY vs THE PUBLIC'S RIGHT TO KNOW

When people talk about "privacy" they usually mean the "right to be left alone".

However, over the past ninety years, some commonly recognized principles of privacy have evolved based on laws and court cases.

THESE PRINCIPLES PROTECT INDIVIDUALS FROM ANYONE.

- * intruding by taking pictures where privacy could be expected.
- * Using a picture to sell a product without consent.
- * Unfairly causing someone to look bad.
- * Taking truthful but private or embarrassing photos.

A. USING SOMEONE'S IMAGE TO SELL A PRODUCT

The law holds that you cannot publish a photo of a person for commercial purposes without obtaining consent from that individual. A company can't sell a product by identifying that product with someone without getting permission first.

B. UNFAIRLY CAUSING SOMEONE TO LOOK BAD

The law holds that people have the right of privacy not to be placed in a "false light". In other words, photos can't make a person look bad

without cause. For example, a photographer photographed a child who had been struck by a car, and the picture appeared in a newspaper.



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No problem so far. Two years later, the *SATURDAY EVENING POST* ran the same picture under the title, "They asked to be killed" with a story about child safety. The original use of the picture was a legitimate publication of a newsworthy event. But when the *SATURDAY EVENING POST* used the headline with the picture, and placed the subhead "*Do you invite Massacre with your own carelessness?*" next to the photo, the parents claimed that the words and photo implied carelessness on their part.

The parents of this child claimed that the combination of words and pictures implied that they were careless, thus placing them in a false light. When they sued the *SATURDAY EVENING POST*, the court decided in their favour.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH KENNETH KOBRE SECOND EDITION p. 210).

C. HOSPITAL OFF LIMITS.

In 1942, an International News Photo Photographer entered the hospital room of Dorothy Barber who was in the hospital for a weight loss problem. Without Barber's consent, the photographer took a picture of her, and *TIME MAGAZINE* bought the photo and ran it under the headline "Starving Glutton". Barber sued the magazine and *TIME* lost the case.

(PHOTOJOURNALISM THE PROFESSIONAL APPROACH SECOND EDITION KENNETH KOBRE p 212.)

Certainly if there is any rights of privacy at all, it should include the right to obtain medical treatment at home or in a hospital without personal publicity.

D. ACCIDENTS

If someone is injured in an automobile accident or plane crash, falls out of a tree, nearly drowns, or is struck by lightning, the person would have a "public medical condition". In addition, if a person is shot by someone who is in the process of committing a crime, that person's condition would be considered "public".

People who are victims of a crime, accident or act of God are considered newsworthy, and they can be photographed outside the hospital.

Once the victim enters the emergency van, however, the individual is covered by the right of privacy and is off limits to photographers. The same off limits rule inhibits photographers once the victim enters the hospital.

WHERE AND WHEN A PHOTOJOURNALIST CAN SHOOT

WHERE AND WHEN A PHOTOJOURNALIST CAN SHOOT

	ANYTIME	IF NO ONE OBJECTS	WITH RESTRICTIONS	ONLY WITH PERMISSION
PUBLIC AREA				
Street	X			
Sidewalk	X			
Airport	X			
Beach	X			
Park	X			
Zoo	X			
Train Station	X			
Bus Station	X			
IN PUBLIC SCHOOL				
Preschool	X			
Grade School	X			
High School	X			
University Campus	X			
Class in Session				X
IN PUBLIC AREA — WITH RESTRICTIONS				
Police Headquarters			X	
Government Buildings			X	
Courtroom				X
Prison				X
Legislative Chambers				X
IN MEDICAL FACILITIES				
Hospital				X
Rehab Center				X
Emergency Van				X
Mental Health Center				X
Doctor's Office				X
Clinic				X
PRIVATE BUT OPEN TO THE PUBLIC				
Movie Theater Lobby		X		
Business Office		X		
Hotel Lobby		X		
Restaurant		X		
Casino				X
Museum			X	
PRIVATE AREAS VISIBLE TO THE PUBLIC				
Window of Home	X			
Porch	X			
Lawn	X			
IN PRIVATE				
Home		X		
Porch		X		
Lawn		X		
Apartment		X		
Hotel Room		X		
Car		X		

CHAPTER EIGHT

THE PHOTOJOURNALIST PROFESSIONAL CAMERA BAG.

A. CAMERA

The Nikon F4 is a highly sophisticated electronic camera, yet it handles much like the mechanical cameras of a few years ago.

Carry two camera bodies because you often need two different lenses in a situation, a wide-angle and a medium telephoto. Also if one camera body malfunctions, the other will save the day.

Finally carry two cameras because sometimes you shoot black-and-white and colour on the same assignment.

B. LENSES

Favourite lenses are wide-angles, with the 20mm f/ 3.5 topping the list. I like the 20mm because I can squeeze a lot of information into the frame. However, this lens can distort severely and should be used carefully.

I covet the 35-70mm AF (autofocus) f/2.8 lens for its speed, sharpness and commonly used focal lengths. The zoom capability is useful when you're confined to one spot and for the occasional "zoom" effect. The 55mm f/2.8 macro is indispensable for close-up work and doubles as a normal lens. Lenses that should be included is the 105mm f/2.5, 180 mm f/2.8, and 400mm f/ 3.5.

The 105mm and 180mm are used mostly for tight people shots and for details. The best lens to use for sports is the 400mm and for special effects like

compressing a hilly highway into a dramatic scene.

C. ELECTRONIC FLASH AND METER

Carry the Nikon's SB-24 strobe because it's perfectly matched to the Nikon F4 camera. Some of the strobes more esoteric functions include an infra-red beam that allows the F4 camera to focus in total darkness.

You may use the precise fill-flash capability made possible with through-the-lens (TTL) metering, which measure the actual light coming through the lens and reflected off the film. You can sometimes use an extension sync cord so you can aim the flash in different directions and still keep its automatic features functioning.

Although the flash can be used automatically, you can still carry a Minolta strobe meter to verify exposures when you are using manual strobes.

D. FILM

I carry six of films, both black-and-white and colour transparency. My film-travels in Tupperware food storage boxes. Stripping away boxes and plastic film cans cut weight and bulk by about 60 percent.

E. FILTERS

I carry ultra-violet (UV) filters, which cut down on haze for scenic shots and provide protection for the front element of my lenses.

You can also carry a neutral density filter (ND), which functions like grey sunglasses for the camera. On a sunny day, when I want to sue a wide aperture, I

attach this ND lens which doesn't change the colour of the light, just the quantity.

Finally you can use fluorescent-daylight (FLD) filter for shooting transparencies under fluorescent lighting.

F. NOTEBOOK & PENS

Take notes on a napkin if you must, but I recommend a special notebook for the purpose. The longer you are in the business the more notes you take. Use a standard reporter's notebook.

AUTOFOCUS CAN HELP

'How could a mechanical motor replace the eye-hand co-ordination of a trained shooter with twenty year's experience?" they asked.

At first, autofocus 35mm single lens reflex (SLR) cameras with interchangeable lenses could focus automatically only in bright light. Then camera designers developed more sensitive light receptors, more sophisticated computer chips and faster motors to turn the lenses.

Today's autofocus cameras can follow focus and even anticipate the location of the subject as it moves towards or away from the lens. The photographer can prefocus on the finish line of a race, and the first runner crossing the finish line will automatically trip the shutter.

Like most automatic features on a camera, autofocus

works perfectly for many but not all situations. Knowing when to switch from autofocus to manual remains the key to bringing back consistently sharp negatives and transparencies.

CHAPTER NINE

SHOOTING WITH ELECTRONIC CAMERA

At high noon, the new president of the United States was to be sworn in. Associated Press staffers knew that afternoon papers in the Midwest would be going to press at almost the same time as the ceremony. Yet midwestern editors wanted a candid picture of George Burk the moment he raised his hand and recited the oath. Shot with traditional silver-based film and processed in the standard manner, the photograph would never make those papers' deadlines - even with the fastest techniques of film development.

THE FUTURE IS NOW

Electronic still camera's don't use silver-based film. They take the picture on a tiny silicon chip and then store the image on a magnetically sensitized disk.

What does this mean for the photojournalist? The photographer can shoot a picture, view it, and send it anywhere in the world - within seconds. A newspaper editor can receive the image, enter it into a computer, and then integrate it into a page design. Within a few minutes, from the time the photographer trips the shutter release, the presses can roll, printing a newspaper containing the shooter's four-column picture.

With the electronic still camera, a photographer will be able to shoot and transmit a picture without even returning to the office or even making a print in a portable darkroom. No negatives, no prints, no chemicals, no smell. Even more important, no time lost between shooting a picture and making a deadline.

A photojournalist will be able to transmit a picture

of a five-car pile-up that happened a block away from the newspaper office, or a riot taking place halfway around the world. All from a black box that looks and acts like a camera.

Manufacturers call this black box an electronic still camera that takes one picture at a time.

HOW COMPUTERS HANDLE PICTURES

Inside the computer the picture is represented by number-digital numbers - something the computer loves.

Here is how it works. Do you remember paint-by-numbers canvases from your childhood? So that you could paint a picture of the Eiffel Tower, the canvas would indicate a specific number for each colour of paint. When a segment of the picture needed a blue sky, the canvas would call for a number five (blue).

When a section of the tower needed to be red, the canvas would call for a number two (red). On the original canvas, the area representing the sky was covered with number fives, and the Eiffel Tower itself was filled with number twos. All you had to do was match the paint colour on the little jar with the number printed on the canvas. Even if you didn't know what the canvas was supposed to show, you would eventually produce a painting of the Eiffel Tower if you painted in all the numbers correctly.

Now, imagine a paint-by-number canvas in which actions are of equal size but smaller than the head of a pin.

Each section is called a pixel. Then imagine if, instead of just a few paints your canvas called for colour in millions of different shades, levels of brightness, and saturations. Now you can understand what the computer is constructing when it looks at a picture and turns it into numbers. Experts call the process scanning and digitizing a picture. Once the computer has received the scanned and digitized image, it can show the picture on a video monitor, which the computer treats like a paint-by-number canvas and similarly fills in each place or pixel on the screen with colour and brightness. The viewer then sees the

original transparency or print transformed into a
highresolution video image.

MANIPULATING THE NUMBERS

While the picture is still in the computer and projected on the monitor, the operator perform all kinds of manipulations with the numbers - for instance, changing all the numbers that represent red to numbers that represent green.

The operator can tell the computer to find all the number fives (red) and change them to number sevens (green) transforming an American flag from red, white and blue to green, white and blue.

Since everything in the picture is described by a set of numbers, the computer can easily copy those numbers - allowing the computer to precisely replicate a part of the picture and reproduce that part of the image somewhere else. This technique is called doning.

(THE CRITICAL IMAGE; CARROL SQUIERS p 158 - 159).

CHAPTER TEN

HOW TO SELL YOUR PICTURES - AND YOURSELF.

One of the biggest differences between the amateur photographer and the professional-especially the professional photojournalist - is that the amateur can be thoroughly content to make pictures which please himself, and perhaps his family and friends. The professional cannot. He must please his clients.

The formula for success in publishing is, really, straight forward and not exceptionally difficult. Whether the goal is a continuous free-lance market, or a full-time staff position, the route is the same.

Step 1: Thoroughly research the potential market. Read dozens of issues of the publications you want to work for, Inspect the photos minutely. Look for details, are faces visible? Do brand names show? Are the pictures record pictures or do they tell a story?

Step 2: Prepare a story with picture of a subject the publication might be interested in. Editors today want "packages" of words as well as pictures.

Step 3: When the story is returned, heed the editor's comments if they are given. If you receive a checked-off form letter, send the story out again to a publication with similar interests.

Step 4: When you finally make a sale, subscribe to that publication and dig into library files to learn all you can about it.

Step 5: Make other submissions to this publication until you have made additional sales and the editors know you. If your work is satisfactory, you may be asked to take on special tasks. To a freelance, these are the best hand - they pay just as well as you don't have to work as hard to get them.

CHAPTER ELEVEN



PLATE ONE

WAREHOUSE ON FIRE

This photograph was taken of a burning warepackhouse outside Bloemfontein. I was driving back home when I heard the sirens of the fire-engine, and I decided to follow it.

I was lucky enough to get close to the real action where the firemen was trying to get the fire under control. I used my 35mm camera with my normal 50mm lens and a Metz 60 flashlight. In this photograph I tried "to find and catch the storytelling moment" and when viewing the photo a person can actually feel the tremendous heat of the flames and man's "inferiority" to nature.



PLATE TWO

MOTORCROSS

This photograph was taken at the National Motorcross championships in Bloemfontein.

I heard about this event on a radio station and I decided that it would be a good opportunity for taking some action sport photographs.

I decided that the best point of view would be at the first right hand corner of the track. What really struck me about this photo is the composition of the riders going around the corner. This photograph was taken with a 28mm wide angle lens.



PLATE THREE

BABY UNDERGOING MEDICAL TREATMENT.

Usually hospitals are off limits for a
and I believe that patients have rights
obtain medical treatment.

The superintendent of the Universitas Hospital in
Bloemfontein actually asked me if I would be
interested in taking photographs of a young baby who
is undergoing medical treatment at Universitas
Hospital. They would publish these photos in a
medical magazine.

I believe that photography should be used to
communicate with other people, and the overwhelming
message of this picture is that South-Africa has the
best medical facilities.



PLATE FOUR

FORMAL STUDIO PORTRAIT

Portraits is another traditional subject of photojournalism. Skill in studio portraiture is partly a technical matter with a strong emphasis on lighting, and partly a matter of relationship - being able to encourage a particular kind of response from the sitter.

Shooting in black-and-white makes fewer demands on backgrounds. For this studio portrait I used diffuse light, reflected from two standard photographic umbrellas.

I used the 6 x 7 medium format camera with a 127mm lens and a shutter speed of 1/60 of a second to take this picture.



PLATE FIVE

THE DEATH OF CHRIS HANI

Riots are usually a good source of strong images. The best views are likely to be head-on as from one side of a bend in the road, but a view that seems clear in reconnaissance may be either restricted by the police or blocked by crowds later.

The crowd was moaning because of the death of the A N C secretary Mr Chris Hani.

Working close with a wide-angle lens is probably the most common method to get spectators shots in the scene.

CHAPTER TWELVE

CONCLUSION

Alfred Eisenstaedt once defined the job of a photojournalist in deceptively simple terms. All he has to do, Eisenstaedt said is "*to find and catch the storytelling moment*" But to perform this task, the photojournalist needs an extraordinary range of talents and abilities.

(THE CONTEST OF MEANING CRITICAL HISTORIES OF PHOTOGRAPHY, RICHARD BOLTON p 345).

Picture today do not merely supplement the news stories of the day as tangential illustrations or serve as ornaments to break up the grey type on the page. Today's photo's represent the best means available to report human events concisely and effectively.

In the end, photojournalists are visual reporters who interpret the news with cameras rather than pens.

CHAPTER THIRTEEN

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